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KUNKEL'S MUSICAL REVIEW

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JANUARY, 1901

Vol. 24. No. 1.

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IN THIS NUMBER.

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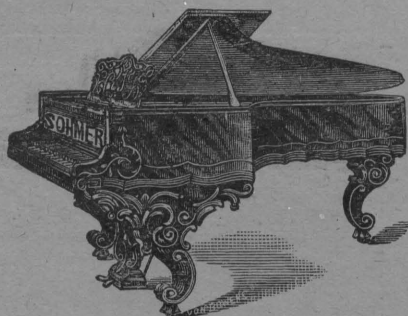
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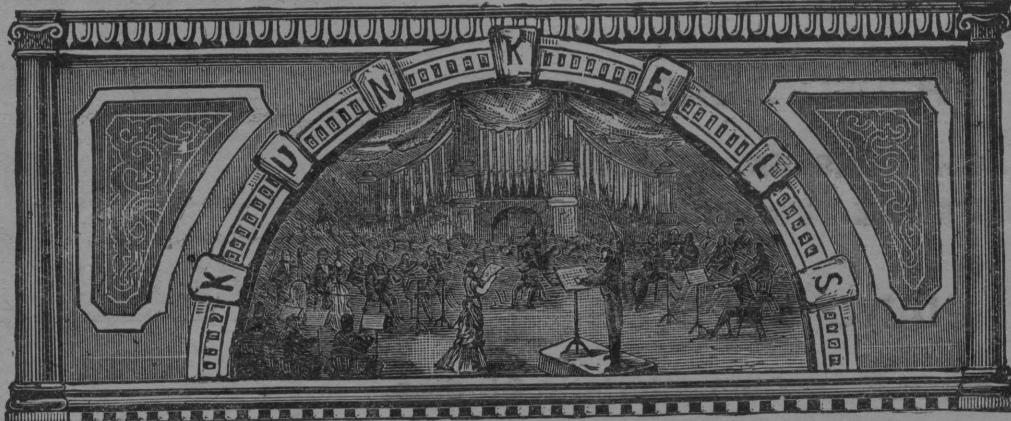
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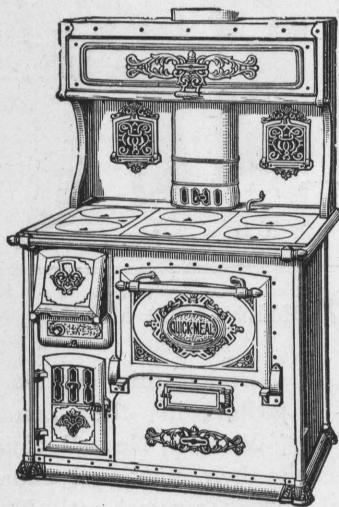
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THE NEW STRAUSS SYMPHONY.

The elaborate rehearsals of the Richard Strauss Symphony "Ein Heldenleben" and the increase of the orchestra for its production to one hundred and twenty-five members awakened a special interest in the Philharmonic Concert Saturday night, December 8th, at Carnegie Hall. The colossal work was produced in most elaborate style, and stunned rather than delighted the hearers. Strauss has led the way up to it by various powerful works, such as "Italy," "Don Juan," "Macbeth," "Death and Apotheosis," "Don Quixote" and "Zarathustra." These compositions had won for him recognition as the most prominent exponent of the most advanced school of modern music. In "Ein Heldenleben" he has gone to the very extreme. He depicts

the most conflicting passions of the mind, the phases and vagaries of nature, the horrors and noises of war. To know at all what he means the descriptive text must be followed closely. Almost everyone who heard the work at Carnegie Hall did so. Even with this assistance, those who really comprehended it were but few. Those who did, or claimed that they did, asserted boldly that this was the genuine music of the future, intimating that the intricacies of Wagner were but a prelude to the elaboration of the Strauss school of musical art. Perhaps further hearings of this work will make it more intelligible. It is, so far, a wonder and a mystery, replete with astonishing orchestral effects and evidencing power and originality of a striking character.

Sound-proof rooms are in demand for music studios and conversatories. A scientific paper

makes the following suggestions: The floor should be lifted up and filled with silicated cotton, and on top of each joist a strip of hair felt should be laid before the floor is put down again. The wall should be studded with vertical studs, either lathed or covered with wire netting, and the space between the lathing and the original plaster filled with silicated cotton before replastering. The ceiling should be treated in the same way. A fire-place should be filled with shavings or cut paper. Heavy glass partitions are also said to be effective.

One seat for the concerts of the Boston Symphony Orchestra, in Symphony Hall, Boston, was sold for \$560 premium. This amount, added to \$12, the regular price, makes \$572 for 24 concerts.

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ST. LOUIS, MO.

MUSICAL REVIEW

January, 1901.

KUNKEL BROS., Publishers, 2307 Locust St., St. Louis, Mo.

Vol. 24—No. 1

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THOMAS M. HYLAND, . . . EDITOR

JANUARY, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts given every Wednesday night at Y. M. C. A. Hall, Grand and Franklin Avenues, are proving eminently successful in every respect. The special feature of giving a magnificent Kunkel Brothers \$400 Piano away absolutely free at every concert has brought joy to fortunate homes, and the good work will continue to the end of the season. The following choice programs have been rendered since last report:

270th Kunkel Concert (Fourth Concert of the Season) Wednesday evening, December 12th, 1900.—1. Piano Duet, *Il Trovatore*, Grand Fantasia (introducing Soldiers March, Home to our Mountains and Anvil Chorus), Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 2. Violin Solo—Carmen—Grand Fantasia, Hubay. Signor Guido Parisi. 3. Songs—*a. The Sweetest Flower that Blows*, Hawley; *b. Nocturne—Op. 20, No. 7*, Nevin. Dr. Wallace Harker, pupil Artists Class Kunkel's Conservatory of Music, 2307 Locust Street. 4. Piano Solos—*a. Bouree—Op. 38, No. 1*, Moszkowski; *b. Awakening of Love—Concert Waltz*, Moszkowski. Mrs. W. B. Drake, pupil Artists Class Kunkel's Conservatory of Music. 5. Violin Solos—*a. Cradle Song*, Renard; *b. Airs Hongroise*, Nachez. Signor Guido Parisi. 6. Piano Solo—*Old Folks at Home—Concert Paraphrase*, Kunkel. Mr. Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 7. Duet for Soprano and Tenor—*A Night in Venice*, Lucantoni. Miss Mae Estelle Acton and Dr. Wallace Harker. 8. Piano Solo—*Le Reveil du Lion (The Awakening of the Lion)*, Kontski. Mr. Charles Kunkel.

271st Kunkel Concert (Fifth Concert of the Season), Wednesday evening, December 19th, 1900.—1. Sonate for Piano and Violoncello—Op. 36, Grieg; *a. Allegro agitato*; *b. Andante molto tranquillo*; *c. Allegro*. Messrs. P. G. Anton and Charles Kunkel. 2. Song—*Stella (The Star)*, Concert Waltz, Faure. Mrs. Bertha Winslow-Fitch. 3. Piano Solo—*Miserere—Concert Paraphrase*, Gottschalk. Miss Eva E. Murphy, pupil Artists Class Kunkel's Conserva-

tory of Music. 4. Violoncello Solo—*Sur le Lac*, Op. 36, Godard. Mr. P. G. Anton. 5. Piano Solo—*The Last Hope—Religious Meditation*, Gottschalk. Mr. Charles Kunkel. 6. Song—*Duet—I feel thine Angel Spirit*, Hoffman. Mr. and Mrs. Leslie C. Fitch. 7. Piano Duet—*American Girls—March*, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

CHORAL SYMPHONY SOCIETY.

The fourth concert of the Choral Symphony Society will take place January 10th, when Tschaikowski's Symphony in B minor, "Pathetique," will be rendered.

This work is the last of the six symphonies composed by the greatest of Russian musicians, and as it was finished shortly before Tschaikowski's death it is sometimes called "Suicide Symphony." It is also known as the "Tragic Symphony." It is very original in its construction, for though the first movement is in regular symphonic form, the second is a fascinating fantasia in 5-4 time (a rhythm peculiar to Russia and Eastern Europe); the third opens like a scherzo and closes with a march rhythm, while the slow movement, "Adagio," comes last instead of second, closing with a gradual diminuendo, which is terribly suggestive of the passing of a human soul. It is uncommonly full of melodic ideas, rich and striking in harmony, gorgeous in its instrumental color, and thoroughly modern in its spirit and treatment. This is the third performance by the Symphony Orchestra, the work being so popular here that its rendition this season is the result of an almost universal demand by the subscribers.

The fifth concert will be given on the 24th inst., with Ernst von Donhanyi as soloist.

MR. KROEGER will give Five Morning Lecture-Recitals at the Odeon Recital Hall, beginning Wednesday, December 19th, at eleven o'clock. The subject will be, "The Five Great Composers for the Pianoforte: Bach, Beethoven, Schumann, Chopin and Liszt." One composer will be considered at each recital, and his representative works analyzed and played. Each composer's style, temperament and method of composition will also be handled.

IN the death of August Waldauer, St. Louis loses one of her oldest and most prominent musicians.

WOMEN AND MUSIC.

Under this caption a writer in the London "Musical News" claims that women, despite their emotional nature, can never equal men in musical art. They may interpret well, both vocally and instrumentally, but "as producers, as composers, they have done nothing beyond second best, and not much of that."

"For some reason not yet understood," he adds, "the feminine nature has never yet produced a Beethoven as it has never yet produced a Shakespeare. No true woman will think of contradicting this assertion; it is a matter of fact, not controversy. Their warmest admirers would hardly care to instance Fanny Hensel, Sainton-Dolby, Virginia Gabriel, Mrs. Bartholomew, Miss Alice M. Smith, or Miss Rosalind Ellicott, as really great composers. They have done good and useful work, not to be despised or underrated; but where is the female Mascagni or Dvorak, or Tchaikowsky, or Coleridge-Taylor? * * * As imitators of men in music, it must be recognized that women have failed; this does not prove that they are doomed to failure. It is useless to theorize about differences between man's and woman's nature. Science has not yet been able to explain any difference beyond a physical one, and how far that operates in the domain of intellectual creation can only be judged by facts, not by dogmatizing or theorizing. It is easy to suggest that woman fails in the highest branches of imaginative work; it is not easy to account for her success in prose fiction and her complete failure in musical production."

THE sad and untimely death of T. Bahnsen, the well-known piano manufacturer, Christmas eve, is deeply deplored by a host of friends. Mr. Bahnsen was a thorough and conscientious piano maker, a man of sterling character and had won the confidence and respect of the entire trade.

THE organ in Symphony Hall, Boston, the new home of the Symphony Orchestra, has a movable console, or key-board. It looks a little like an upright piano, and by its use the organist may sit at any place on the platform as may be demanded, since the console is connected electrically with the organ itself by a flexible cable containing 372 wires.

MAJOR AND MINOR.

MFRAULEIN ISOLDE VON BULOW, daughter of Mme. Cosima Wagner, and Herr Zeidler, a conductor in Bayreuth, were married on Saturday, December 22nd, at the home of the Wagner family in Bayreuth. The former Fraulein von Bulow is a stepdaughter of Richard Wagner. Her father was the noted conductor and pianist, Hans von Bulow. Herr Zeidler is one of the chorus masters at Bayreuth.

THE Guildhall School of Music is the largest school of music in the world, we are

told. The number of pupils last year, according to the address of Mr. W. H. Cummings, principal, was over 3000; there are 142 teachers, representing every branch of music. It is supported by the Corporation of the City of London, and is nearly self-sustaining.

OSSIP GABRILOWITSCH, the Russian pianist, now in this country, was a pupil of Rubinstein, and later of Leschetitsky.

PROFESSOR MAX MULLER, the great philologist, who died a short time ago, was bent on taking up music as a career, but was advised against it by Mendelssohn.

Many a woman is so exquisitely organized that the strains of music cause her to forget to eat or drink until reminded of the necessity by physical exhaustion, but the Nineteenth Century Woman never forgets to be daintily clothed, and she knows too that the place of all others to buy exactly what she wants at just the price she can afford to pay, is

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PRELUDE, PRÄLUDIUM.

Allegretto con tenerezza. ♩ - 100.

ADOLF JENSEN. Op. 32.

Sempre legato

Red * Red *

Red * Red *

Red * Red *

Red * Red *

Red * Red *

Edition Kunkel.

1592-30
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This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above or below notes. The piece is in a key with one sharp (F#) and a 4/4 time signature. The notation is complex, featuring many sixteenth and thirty-second notes, as well as triplets and slurs. The piece concludes with a final cadence in the last system.

4 2 3 4 5 4 2 1 5 4 5 4 3 5 4 5 4 3 5 3 5 4 3 5 3 5 4 5 3 5 5

3 4 3 5 5 3 4 5 4 3 4 5 4 3 5 3 5 4 3 5 3 4 5 3 4 5 4

3 4 4 3 5 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4

5 4 5 4 3 4 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4

3 5 4 5 4 3 4 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4 3 5 4

3 4 3 5 4 3 2 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

SPRING APPROACHES.

DER FRÜHLING NAHT.

ADOLF JENSEN. Op. 32.

Allegretto agitato. $\frac{3}{4}$ 152.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The tempo is marked 'Allegretto agitato' with a metronome marking of 152. The key signature has one sharp (F#). The score includes various fingerings, slurs, and dynamic markings such as *p* (piano) and *f* (forte). The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and slurs. The score is published by Edition Kunkel.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The voice part is in treble clef, and the piano part is in bass clef. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 12 measures. The piano part includes fingerings (1-5), slurs, and accents. The voice part includes lyrics and fingerings. The score ends with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The melody features a series of eighth and sixteenth notes, often beamed together, and includes fingerings (1-5) and breath marks (arrows). The bass line consists of a steady eighth-note accompaniment. The lyrics "cen - do." are written under the melody. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like "cres -" (crescendo) and "cen -" (crescendo). The piece concludes with a double bar line and a final note.

AT THE SPRING.

AM SPRINGBRUNNEN.

ADOLF JENSEN. Op. 32

Animato. $\text{♩} = 132$.

simili.

The musical score is written for piano and consists of five systems. The first system is marked 'Animato. ♩ = 132.' and 'simili.'. The second system includes the lyrics 'cres - cen - do.' and dynamic markings 'f' and 'p'. The third system is marked 'simili.'. The fourth and fifth systems continue the piano accompaniment. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

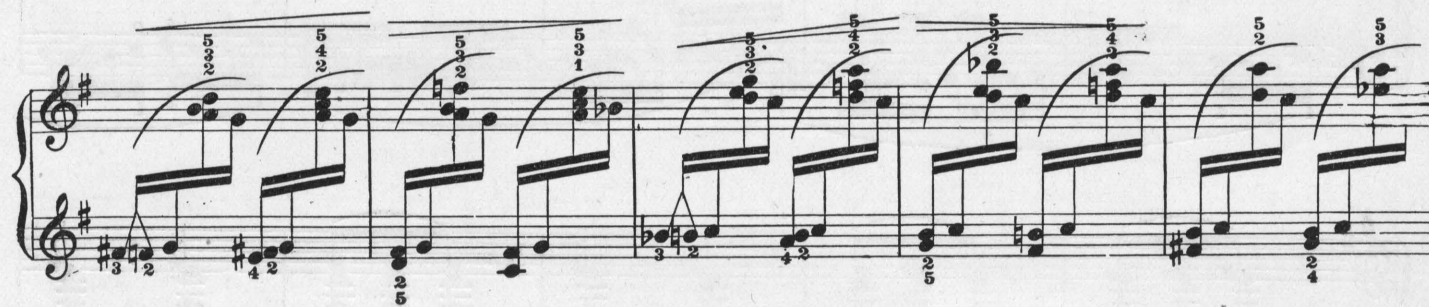
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N.B.

1592 - 30

N.B. These notes must be struck together.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and fingerings. The score is written in a fluid, handwritten style with some corrections and slurs. The first system includes a measure with a '7' above it. The second system has a 'p' (piano) dynamic marking. The third system has a '4' above the first measure. The fourth system has a '5' above the first measure. The fifth system has a '4' above the first measure. The sixth system has a 'ff' (fortissimo) dynamic marking and ends with a double bar line and a repeat sign.



AUTUMN.

9

HERBST.

ADOLF JENSEN. Op. 32.

Allegro impetuoso. ♩ - 96.

The musical score is written for piano and consists of five systems. The first system begins with a melody in the right hand and a bass line in the left hand, marked with a 'mf' dynamic. The melody is characterized by slurs and ties, and the bass line features a 'simili.' instruction. The subsequent systems continue the piece with various musical notations including slurs, ties, and dynamic markings like 'mf'. The score concludes with a double bar line and repeat signs.

Edittion Kunkel.

1592 30

The musical score consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings (numbers 1-5). The first system begins with a 'Cres.' marking. The second system has a 'Cres.' marking. The third system has a 'Cres.' marking. The fourth system has a 'Cres.' marking. The fifth system has a 'Cres.' marking. The sixth system has a 'Cres.' marking. The notation is complex, with many notes and fingerings, suggesting a technically demanding piece.

The musical score consists of six systems, each with a treble and bass staff. The key signature is G major (one sharp). The notation includes numerous fingerings (e.g., 1, 2, 3, 4, 5), slurs, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The piece appears to be a technical exercise or a short composition, possibly by Chopin, given the style and the publisher's information.

WILL O' THE WISP.

IRRLICHT.

ADOLF JENSEN. Op. 32.

Allegretto scherzando. ♩ - 126.

mf staccato.

simili.

f

mf

cresc.

f

1592-30

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 1, 2 4, 1 2 5, 1 2 5, 5 1, 2 4, 1 2 5, 1 2 5) and dynamic markings *p*, *f*, and *ten.* with accents.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 4, 1 2 4, 1 2 5, 1 2 5, 5 4, 1 2 4, 1 2 5, 1 2 5) and dynamic markings *p*, *f*, and *ten.* with accents.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 4, 1 2 4, 1 2 5, 1 2 5, 5 4, 1 2 4, 1 2 5, 1 2 5) and dynamic markings *p*, *f*, and *ten.* with accents.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 4, 1 2 4, 1 2 5, 1 2 5, 5 4, 1 2 4, 1 2 5, 1 2 5) and dynamic markings *p*, *f*, and *ten.* with accents.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3 1, 4 2, 3 1, 4 2, 3 1, 4 2, 3 1, 4 2) and accents. Bass staff has notes with fingerings (5 4, 1 2 4, 1 2 5, 1 2 5, 5 4, 1 2 4, 1 2 5, 1 2 5) and dynamic markings *p*, *f*, *mf*, and *f*.

THE CHEVALIER.

3

GRAND MARCH.

CHARLES GIMBEL, Jr.

Marziale. $\text{♩} = 120$.

Giocoso.

or thus for small hands.

1622 - 5

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deciso.

f *mf* *f* *f* *f* *f*

1. 2.

p *p* *f* *f*

1622 - 5

TRIO.

5

f *dolce.* *p*

ff *p* *ff* *p* *ff* *ff*

pomposa. *Trombone Solo.*

ff

p

ff *mf* *ff*





MAGIC FIRE

3

Aus Richard Wagner's WALKÜRE.

frei übertragen von FRANZ BENDEL.

Langsam.

(Slow.)

Tempo ad lib. ♩ - 100.

The musical score is written for piano in 3/8 time. It consists of four systems of music. The first system begins with a forte (f) dynamic and a 'rit.' (ritardando) marking. It features a right-hand melody with triplets and a left-hand accompaniment. The second system includes a section marked 'A' with a piano (p) dynamic. The third and fourth systems continue the melodic and harmonic development with various fingering and articulation marks. The score is decorated with floral ornaments at the bottom of each system.

First system of musical notation, measures 1-3. Treble and bass staves. Treble staff has a slur over measures 1-3 with a '10' below it. Bass staff has a slur over measures 1-3 with a '10' below it. Fingering numbers 1-5 are present. 'Red.' markings are below the bass staff.

Second system of musical notation, measures 4-6. Treble and bass staves. Treble staff has a slur over measures 4-6 with a '10' below it. Bass staff has a slur over measures 4-6 with a '10' below it. Fingering numbers 1-5 are present. 'Red.' markings are below the bass staff.

Mässig bewegt. Moderately animated ♩ 108.

B

Third system of musical notation, measures 7-9. Treble and bass staves. Treble staff has a slur over measures 7-9 with a '10' below it. Bass staff has a slur over measures 7-9 with a '10' below it. Fingering numbers 1-5 are present. 'Red.' markings are below the bass staff.

Fourth system of musical notation, measures 10-12. Treble and bass staves. Treble staff has a slur over measures 10-12 with a '10' below it. Bass staff has a slur over measures 10-12 with a '10' below it. Fingering numbers 1-5 are present. 'Red.' markings are below the bass staff.


Fifth system of musical notation, measures 13-15. Treble and bass staves. Treble staff has a slur over measures 13-15 with a '10' below it. Bass staff has a slur over measures 13-15 with a '10' below it. Fingering numbers 1-5 are present. 'Red.' markings are below the bass staff.

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for piano (p) and includes a section marked "C" (Crescendo). The melody is in the right hand (l.h.) and the accompaniment is in the left hand (l.h.). The score includes various musical notations such as treble and bass clefs, key signature (one sharp), time signature (2/4), and dynamic markings (p, pp, dim.). The melody features a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and single notes, with some measures marked with "Ped." (pedal) and asterisks. The score is divided into measures by vertical bar lines.



First system of musical notation. The right hand (l.h.) plays a continuous eighth-note pattern. The left hand (l.h.) plays a series of chords and single notes. The system includes a forte (f) dynamic marking and a repeat sign.



Second system of musical notation. The right hand (l.h.) continues the eighth-note pattern. The left hand (l.h.) plays a series of chords and single notes. The system includes a repeat sign.



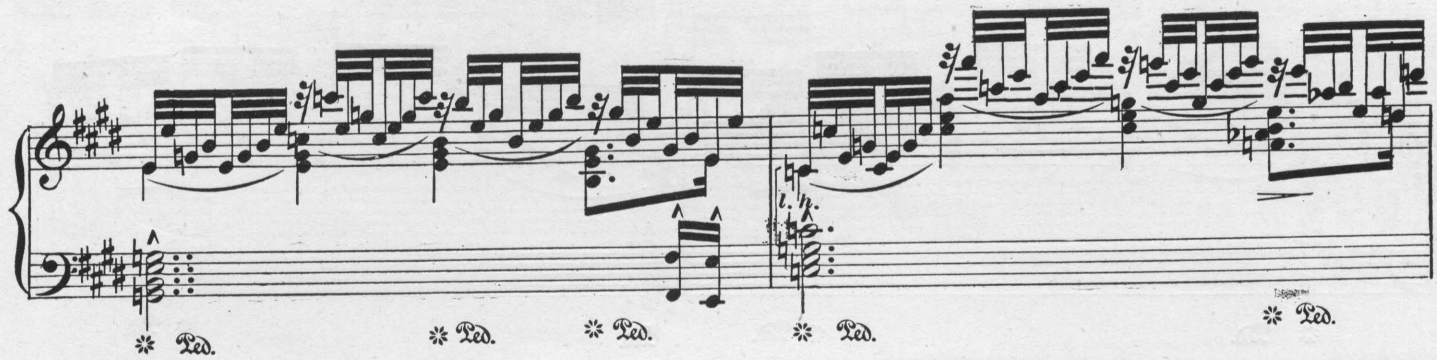
Third system of musical notation. The right hand (l.h.) continues the eighth-note pattern. The left hand (l.h.) plays a series of chords and single notes. The system includes a repeat sign.



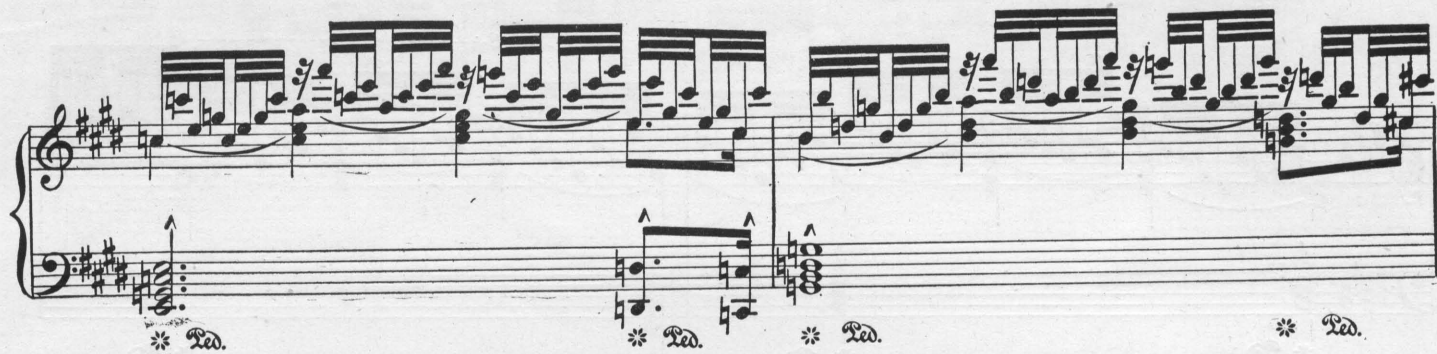
Fourth system of musical notation. The right hand (l.h.) continues the eighth-note pattern. The left hand (l.h.) plays a series of chords and single notes. The system includes a repeat sign.



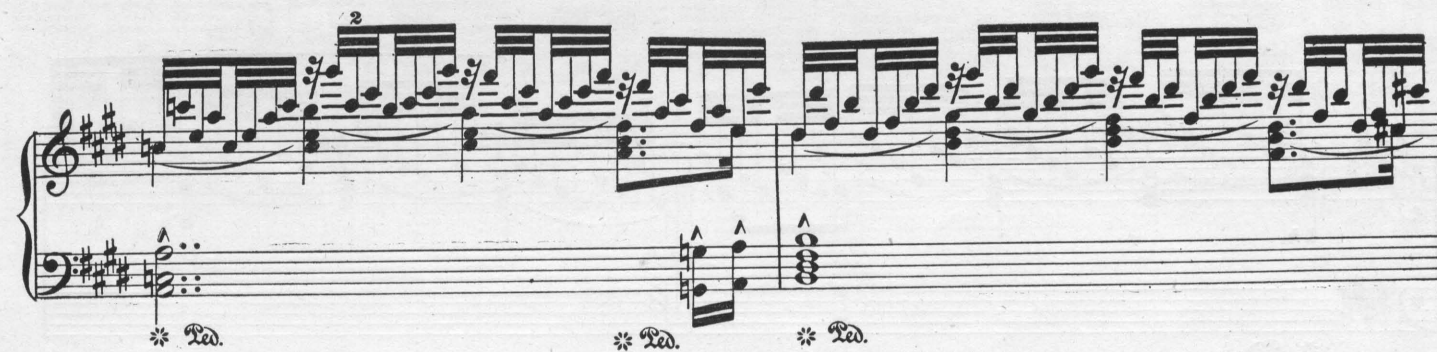
Fifth system of musical notation. The right hand (l.h.) continues the eighth-note pattern. The left hand (l.h.) plays a series of chords and single notes. The system includes a repeat sign.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and some moving lines. There are five asterisks with the word "Red." below the staff, marking specific measures.



Second system of musical notation, continuing the piece. The treble staff shows a continuation of the intricate melodic patterns. The bass staff has fewer notes, focusing on chordal support. There are four asterisks with the word "Red." below the staff.



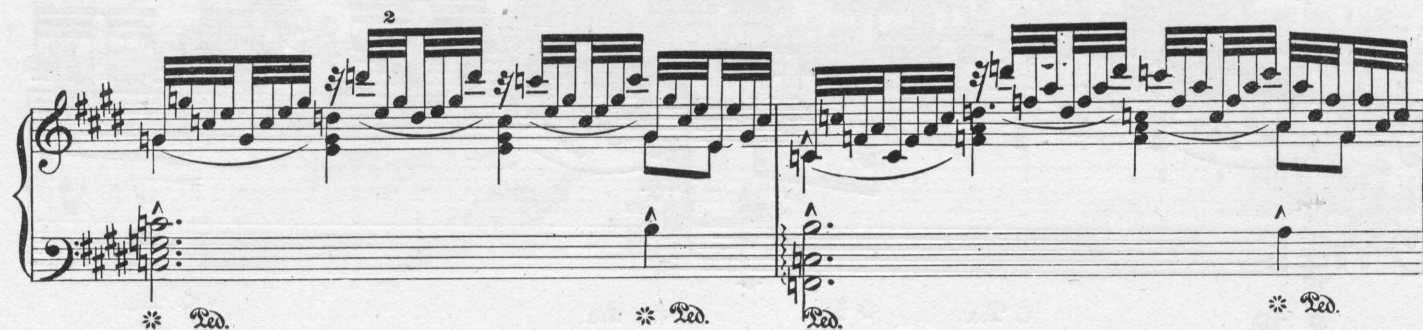
Third system of musical notation. The treble staff continues with dense sixteenth-note passages. The bass staff has a few more notes, including some with accents. There are three asterisks with the word "Red." below the staff.



Fourth system of musical notation. The treble staff maintains the fast melodic texture. The bass staff is mostly empty, with a few chords and single notes. There are four asterisks with the word "Red." below the staff.



Fifth system of musical notation, the final system on the page. The treble staff continues the melodic line. The bass staff has a few notes and chords. There are three asterisks with the word "Red." below the staff.



First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff has a few notes, including a triplet marked with a '2' and a '2' above it. There are four asterisks with 'Ped.' below the staff.



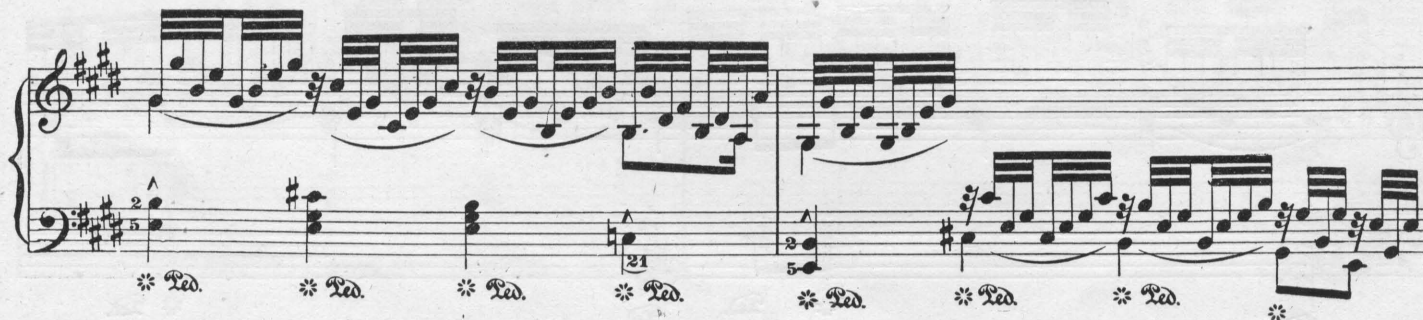
Second system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a triplet marked with a '2' and a '2' above it. There are four asterisks with 'Ped.' below the staff.



Third system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a triplet marked with a '2' and a '2' above it. There are four asterisks with 'Ped.' below the staff.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a triplet marked with a '2' and a '2' above it. There are four asterisks with 'Ped.' below the staff.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes, including a triplet marked with a '2' and a '2' above it. There are four asterisks with 'Ped.' below the staff.



First system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords with a '2' above the first measure. Bass staff has a series of eighth-note chords. Dynamics include *ff* and *Red.* (Reduction). A dashed line with '8' indicates an 8-measure phrase.



Second system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords with a '2' above the first measure. Bass staff has a series of eighth-note chords. Dynamics include *ff* and *Red.* (Reduction). A dashed line with '8' indicates an 8-measure phrase. The right hand is labeled *l. h.*



Third system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics include *dim.* and *Red.* (Reduction). A dashed line with '8' indicates an 8-measure phrase. The right hand is labeled *l. h.*



Fourth system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics include *p* and *pp*. A dashed line with '8' indicates an 8-measure phrase. The right hand is labeled *l. h.*



Fifth system of musical notation. Treble and bass staves. Treble staff has a series of eighth-note chords. Bass staff has a series of eighth-note chords. Dynamics include *p* and *pp*. A dashed line with '8' indicates an 8-measure phrase. The right hand is labeled *l. h.*. The system concludes with the text "The end of the Walküre."

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Song without words.

Andantino ♩ - 66.

The main musical score is written for piano in 3/8 time. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Andantino' with a quarter note equal to 66 beats per minute. The score includes various musical notations such as slurs, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings like *p* (piano), *dim.* (diminuendo), *rall.* (rallentando), *a tempo.*, *sf* (sforzando), and *cres.* (crescendo). Pedal points are indicated by 'Ped.' followed by an asterisk. The piece concludes with a final cadence.

A Execution.


Diagram A illustrates the execution of a grace note. It shows a treble clef with a quarter note and a grace note (an eighth note) preceding it. The grace note is marked with a '4' above it, indicating a fourth finger. The diagram shows the grace note being played as a separate, rapid motion before the main note.

or thus allotting the grace note to the preceding measure.

Diagram B illustrates an alternative execution of a grace note. It shows a treble clef with a quarter note and a grace note (an eighth note) preceding it. The grace note is marked with a '4' above it. In this version, the grace note is played as a separate, rapid motion before the main note, but the notation suggests it might be tied to the preceding measure.

This explanation applies to all grace notes throughout the piece.

REMEMBER ME.

Andantino.  - 108.
Cantabile.

Cantabile.

8.

p

rall.

Ped. * * *

Ped. * * *

Ped. * * *

Ped. * * *

Ped. * * *

Ped. * * *

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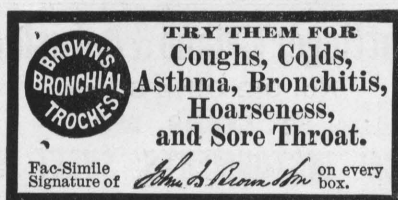
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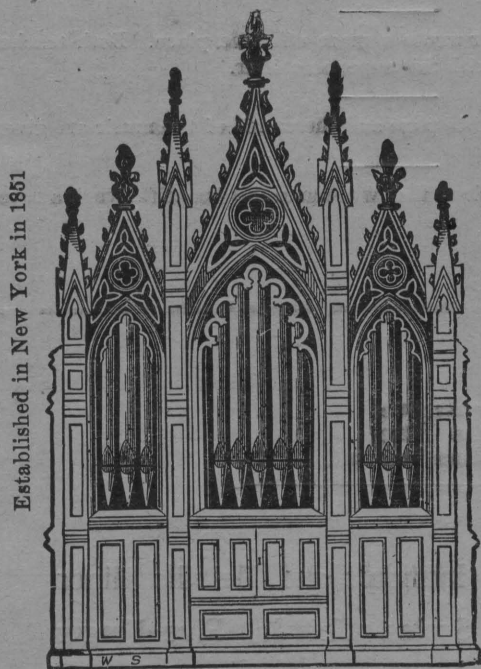
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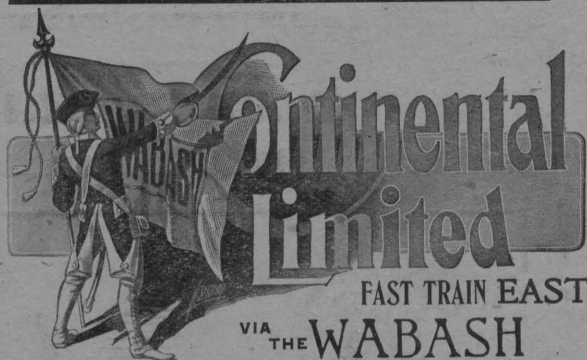
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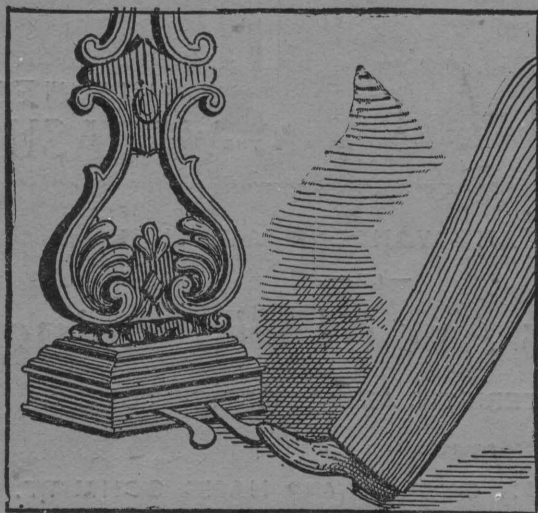
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